

E20B POETRY II: ROMANTICS AND VICTORIANS

- Lecturer:** Dr. Richard Clarke; Room A30; Tel. No. 417-4411;
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- Prerequisite:** A pass in E10A. A pass in E20A Poetry I would be welcome but is not mandatory.
- Meeting Times:** Two compulsory 1-hour lectures per week:
 Lec. 1 Tuesday 4 PM - 5 PM (LR4)
 Lec. 2 Thursday 3 PM - 4 PM (SLT)
 One compulsory 1-hour tutorial, chosen from among:
 Tut. 1 Thursday 11 AM - 12 AM (TSR1) (Clarke)
 Tut. 2 Monday 4 PM - 5 PM (ASR2) (Alleyne)
 Tut. 3 Wednesday 5 PM - 6 PM (TSR1) (Alleyne)
- Office Hours:** Tuesday 5 PM - 6 PM
Thursday 5 PM - 6 PM

In E20A Poetry I: Wyatt to Pope, students study canonical poetry produced during two of the earliest historically significant clusters of anglophone poetry which occurred in the sixteenth, seventeenth, and eighteenth centuries: the Renaissance (c. 1550-1660) and Neo-Classical (1660-1785) periods of English literary history. The goal of this course E20B Poetry II is to introduce students to a selection of the most important canonical poetry drawn from two later historically significant clusters of anglophone poetry which occurred in the nineteenth century: the Romantic (1785-1830) and Victorian (1830-90) periods.

By paying close attention to both its technical characteristics and themes, that is, form and content, students will be encouraged to undertake close textual analyses of the poetry in question, to become familiar with the characteristics of the various poetic genres encountered (e.g. the ode), as well as to situate the poems in relation to the lives of the poets involved and, by extension, the main socio-economic, political and ideological features (class, gender, race, etc.) of the socio-historical contexts in which they were produced. Some of the most important factors that we will consider in this regard for their radical impact on European consciousness will include the French Revolution, the Industrial Revolution, the rise of Darwinism (the theory of Evolution), the apogee of British imperialism and colonialism, etc.

Students will study selections to be found in The Norton Anthology of Poetry (with a few additions here and there) by some of the following poets:

Romantics: William Blake, William Wordsworth, Samuel Taylor Coleridge, Percy Bysshe Shelley, John Keats, Charlotte Smith, Felicia Hemans, and Laetitia Landon.

Victorians: Emily Bronte, Elizabeth Barrett Browning, Christina Rossetti, Alfred Lord Tennyson, Robert Browning, and Gerard Manley Hopkins.

We will also take into consideration how the Romantics and their Victorian successors viewed

poetry by examining such seminal theoretical statements as Wordsworth's Preface to Lyrical Ballads, Coleridge's Biographia Literaria, etc. for the light which they shed upon their poetry.

Required Texts:

Margaret Ferguson, et al., eds. The Norton Anthology of Poetry (NAP)
(All required readings may be found in NAP, unless otherwise indicated [eg in Perkins]; students should make a photocopy of those poems found elsewhere for use in class)

Recommended Texts:

Stuart Curran, ed. The Cambridge Companion to Romanticism
 Joseph Bristow, ed. The Cambridge Companion to Victorian Poetry

Other Useful Recommended Texts:

J. R. Watson English Poetry of the Romantic Period, 1789-1830
 Bernard Richards English Poetry of the Victorian Period, 1830-90

Assessment:

Tutorial participation and presentation(s)	-	10%
One term paper (c. 2,500 words)	-	30%
Final exam	-	60%

Required Readings: the required readings listed below are *primary* readings, drawn principally from NAP, that must be read. If you do not own a copy of the required text, you may wish to photocopy the relevant selections. At the very least, however, read them carefully and ahead of time.

Recommended Readings: the recommended readings listed below are *secondary* readings and are designed to provide necessary background and clarification on the material covered each week. It is entirely up to you whether you choose to read them or not. You may find them especially useful, however, when it comes to assimilating the material covered in the lectures, writing term papers and/or preparing for the exam.

Lectures: the two lectures each week are devoted to carefully explicating the poems listed as Required Readings for each poet and understanding them in relation to the life of the poet and, by extension, the socio-historical context in which s/he lived. Most of us do not read much poetry for pleasure because we are usually not taught to like poetry very much. In many cases, people come to develop mental blocks where understanding poetry is concerned, having wrongly convinced themselves that poetry is not comprehensible like prose. Poetry is not always easy but neither is it incomprehensible. Most persons who claim not to understand the meaning of poetry are often forced to admit that they simply have not paid attention to the words in front of them. Perhaps the best way to grasp difficult readings is to make a detailed précis or paraphrase of each poem for oneself. However, in so doing, do not overlook the role of technique or form, an

appreciation of which may alter your understanding of the content or themes of the poem. There is, in short, no substitute for careful preparation of the Required Readings ahead of each lecture.

Tutorials: the one tutorial hour each week is designed to allow you to assimilate the material covered in the lectures of the previous week and to perform close textual analyses on specific poems not touched on then. Where lectures involve you in mostly passive learning, tutorials offer you the opportunity to engage *actively* with the material delivered in the lectures.

Final Exam: given that the term paper (to be found near the end of this course outline) tests material covered in module one (the Romantics), you should note that the final exam will test only the material covered in module two (the Victorians). For a sense of the type of questions which you may be asked in the exam, please consult the copies of past exam papers to be found in the library. You should also note that whatever may be the final mark, departmental regulations decree that *students must pass at least one question in the final exam* in order to pass any course in Literatures in English.

WEEKS 1 - 7: ROMANTICISM (1785-1830)

Week 1: Introduction

After a general discussion of the aims of the course, etc., we will address the following issues:

- A) How to read poetry: focusing on the text / focusing on the author / focusing on the social context in which the poem was produced;
- B) The socio-historical context of Romanticism;
- C) Romantic philosophy;
- D) Romantic poetry and poetics: the characteristic themes, techniques and genres of Romantic poetry.

We will return to these topics time and again as the course proceeds.

Please look in the E20B folder for corresponding handouts numbered 1A to 1D.

Recommended Readings:

F.E. Halliday England: a Concise History:

The Industrial Revolution and Napoleonic War 1783-1830"

Please see handouts 1A to 1D for the further readings listed there on each topic.

Week 2: The Poetry of William Blake

Required Readings: Lectures:

Songs of Innocence:

Introduction
The Lamb
Holy Thursday [I]
The Little Black Boy
The Chimney Sweeper

Songs of Experience:

Introduction
The Tyger
Holy Thursday [II]
A Little Boy Lost
The Chimney Sweeper
The Garden of Love

London
The Sick Rose
A Poison Tree

Tutorial: The Divine Image (SOI), A Divine Image and The Human Abstract (SOE)

(poems by Blake not found in NAP may be found in Perkins, among other sources)

Recommended Readings: The Marriage of Heaven and Hell (in Perkins)

Week 3: The Poetry of Samuel Taylor Coleridge

Required Readings: Lectures: The Aeolian Harp / Dejection: an Ode
Tutorial: Frost at Midnight

Recommended Readings: Selections from Biographia Literaria (in Kaplan)
On Poesy or Art (in Perkins)
Symbol and Allegory from The Statesman's Manual (in Perkins)

Week 4: The Poetry of William Wordsworth I

Required Readings: Lectures: Selections from The Thirteen Book Prelude: Crossing the Alps (Bk VI), The London Beggar (Bk VII), and London and the Den of Yordas (Bk VIII) (in Duncan Wu, ed. Romanticism [*on reserve*])
Tutorial: Tintern Abbey

Recommended Readings: Preface to Lyrical Ballads (in Kaplan)

Week 5: The Poetry of William Wordsworth II

Required Readings: Lectures: Selections from The Thirteen Book Prelude: Paris, December 1791 (Bk IX), Blois, Spring 1792 (IX), Beaupuy (Bk IX), Godwinism (Bk X), Confusion and Recovery: Racedown, Spring 1796 (Bk X), and The Climbing of Snowdon (Bk XIII) (in Wu [*on reserve*])
Tutorial: Ode: Intimations of Immortality

Recommended Readings: Preface to Lyrical Ballads (in Kaplan)

Week 6: The Poetry of Percy Bysshe Shelley

Required Readings: Lectures: Mont Blanc / Hymn to Intellectual Beauty
Tutorial: Ode to the West Wind / To a Skylark / Ozymandias / Mutability

Recommended Readings: A Defence of Poetry (in Kaplan)

Week 7: The Poetry of John Keats

Required Readings: Lectures: Odes to Psyche / Nightingale / Melancholy
 Tutorial: Ode on a Grecian Urn / To Autumn

Recommended Readings: Four Letters (in Kaplan)

Week 8: The Poetry of Charlotte Smith, Felicia Hemans, Laetitia Landon, and Emily Brontë**Required Readings:**

Lectures: Smith Sonnets to A Nightingale / To the South Downs / On the Departure of the Nightingale / Composed During A Walk On the Downs / Sonnet /
 Hemans The Voice of the Wind / Indian Woman s Death-Song / The Spirit s Mysteries / Despondency and Aspiration
 Landon Intimations of Previous Existence / Three Extracts from the Diary of the Week
 Tutorial: Emily Bronte High waving heather... / Fall, leaves, fall... / There was a time when my cheek burned / The Night Wind / Song / The Philosopher / Remembrance / Stars / The Prisoner

All selections in Margaret Higgonet, ed. British Women Poets of the 19th Century (*on reserve*) and in E20B folder.

Recommended Readings: Mary Wolstonecraft A Vindication of The Rights of Woman (at the very least, read excerpts to be found in Hazard Adams, ed. Critical Theory Since Plato and Miriam Schneir, ed. Feminism: the Essential Historical Writings)

WEEKS 9 -12: THE VICTORIAN PERIOD (1830-90)**Week 9: The Poetry of Elizabeth Barrett Browning and Christina Rossetti****Required Readings:**

Lectures: E. B. Browning Excerpts from Aurora Leigh
 Tutorial: Christina Rossetti Goblin Market

All selections in Margaret Higgonet, ed. British Women Poets of the 19th Century (*on reserve*)

Week 10: The Poetry of Alfred Lord Tennyson

Required Readings: Selections from In Memoriam

Recommended Readings: J. S. Mill What is Poetry? (in Adams, ed. Critical Theory Since Plato)

Week 11: The Poetry of Robert Browning

Required Readings: My Last Duchess / Soliloquy of the Spanish Cloister / The Bishop Orders His Tomb at Saint Praxed's Church

Recommended Readings: Matthew Arnold The Function of Criticism at the Present Time (in Adams, ed. Critical Theory Since Plato)

Week 12: The Poetry of Gerard Manley Hopkins

Required Readings: God's Grandeur / The Windhover / Pied Beauty / Felix Randall / Spring and Fall / [As Kingfishers Catch Fire . . .] / [Carrion comfort] / [No Worst, There Is None] / [I Wake and Feel the Fell of Dark, Not Day] / [My Own Heart Let Me Have More Pity On] / [Thou Art Indeed Just, Lord] / The Wreck of the Deutschland (all in NAP, except The Wreck of the Deutschland)

KEY LITERARY TERMS

Students are expected to be familiar with and able to define the following key literary terms (see Abrams's Glossary):

Allegory; Alliteration; Allusion; Ballad; Blank Verse; Content; Dramatic Monologue; Diction; Elegy; Epic; Epiphany; Figurative language; Form; Free Verse; Genre; Imagery; Irony; Lyric; Metaphor; Metonymy; Metre; Ode; Onomatopoeia; Paradox; Pastoral; Persona; Realism; Rhyme; Satire; Sonnet; Stanza; Symbolism; Technique; Theme; Tone; Voice.

WORKS TO BE CONSULTED

(R indicates on reserve)

(REF indicates to be found in the Reference Section)

GENERAL INTRODUCTIONS TO THE STUDY OF POETRY:

Abrams, M.H.	<u>A Glossary of Literary Terms</u>	(purchase (purchase (purchase copy)
Bach, Bert, et al.	<u>The Liberating Form</u>	R
Easthope, Anthony	<u>Poetry as Discourse</u>	(on order)
Fussell, Paul	<u>Poetic Meter and Poetic Form</u>	(on order)

GENERAL INTRODUCTIONS TO ENGLISH HISTORY

Halliday, F.E.	<u>England: a Concise History</u>
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ROMANTICS

PRIMARY SOURCES:

Anthologies of Poetry:

Andrew Ashfield, ed.	<u>Romantic Women Poets: 1770-1838</u>	R
Frances Ferguson, et al., eds.	<u>The Norton Anthology of Poetry (NAP)</u>	R
David Perkins, ed.	<u>English Romantic Writers</u>	R
David Wu, ed.	<u>Romanticism: an Anthology</u>	R

Anthologies of Romantic Literary Theory:

Charles Kaplan, ed.	<u>Criticism: the Major Statements</u>	R
Adams, Hazard, ed.	<u>Critical Theory Since Plato</u>	REF

SECONDARY SOURCES:

General Introductions to Poetry of the Romantic Period and its Socio-historical Context:

Abrams, M.H.	<u>The Mirror and the Lamp</u>	R
---	<u>Natural Supernaturalism: Tradition and Literature</u>	R
---	<u>The Correspondent Breeze</u>	R
Bloom, Harold	<u>The Visionary Company</u>	R
.	<u>Poetry and Repression</u>	
Bygrave, Stephen, ed.	<u>Romantic Writings</u>	
Curran, Stuart	<u>Poetic Form and British Romanticism</u>	R
McGann, Jerome	<u>The Romantic Ideology</u>	
Prickett, Stephen, ed.	<u>The Context of English Literature: the Romantics</u>	
Watson, J.R.	<u>English Poetry of the Romantic Period, 1789-1830</u>	
Duncan Wu, ed.	<u>A Companion to Romanticism</u>	R

General Critical Anthologies on Romantic Poetry:

- Abrams, M.H., ed. English Romantic Poets **R**
 Bloom, Harold, ed. Romanticism and Consciousness **R**
 Curran, Stuart, ed. The Cambridge Companion to British Romanticism
 Gleckner, Robert, et al., eds. Romanticism: Points of View **R**
 Johnston, Kenneth, et al., eds. Romantic Revolutions: Criticism and Theory
 Mellor, Ann, ed. Romanticism and Feminism
 Richardson, Alan, et al., eds. Romanticism and Colonialism
 Wu, Duncan, ed. Romanticism: a Critical Reader
Critical Anthologies on Individual Poets:
Blake
 Bottrall, Margaret, ed. Songs of Innocence and Experience (Casebook Series)
 Paley, Morton, ed. Twentieth Century Interpretations of Song Experience
Wordsworth
 Cowell, Raymond, ed. Critics on Wordsworth
 Harvey, W. J., et al., eds. Wordsworth: The Prelude (Casebook Series)
 Jones, Alun, et al., eds. Wordsworth: Lyrical Ballads (Casebook Series)
Coleridge
 Jones, Alun, et al., eds. The Ancient Mariner and Other Poems (Casebook Series)
Shelley
 Blank, G. Kim, ed. The New Shelley
 O'Neill, Michael, ed. Shelley (LCR Series)
 Woodings, Robert, ed. Shelley: Modern Judgements
Keats
 Fraser, G. S., ed. John Keats: Odes (Casebook Series)
Charlotte Smith/Felicia Hemans/Laetitia Landon
 Armstrong, Isobel, ed. Women's Poetry, Late Romantic to Late Victorian
 Mellor, Ann, ed. Romanticism and Feminism
 Leighton, Angela, ed. Victorian Women Poets: a Critical Reader
Emily Bronte
 Armstrong, Isobel, ed. Women's Poetry, Late Romantic to Late Victorian
 Bristow, Joseph, ed. Victorian Women Poets
 Cosslett, Tess, ed. Victorian Women Poets
 Leighton, Angela, ed. Victorian Women Poets: a Critical Reader
Surveys of Romantic Critical Theory:
 Abrams, M.H. _____ The Mirror and the Lamp **R**
 Hill, John Spencer, ed. The Romantic Imagination (Casebook Series)

VICTORIANS

PRIMARY SOURCES:

Anthologies of Poetry:

- William E. Buckler, ed. The Major Victorian Poets: Tennyson, Browning, Arnold

Frances Ferguson, et al., eds.	<u>The Norton Anthology of Poetry</u>	R
Margaret Higgonet, ed.	<u>British Women Poets of the 19th Century</u>	R
Walter Houghton, et al., eds.	<u>Victorian Poetry and Poetics</u>	R
Angela Leighton, et al., eds.	<u>Victorian Women Poets: an Anthology</u>	R
<i>Anthologies of Victorian Literary Theory:</i>		
Charles Kaplan, ed.	<u>Criticism: the Major Statements</u>	R
Adams, Hazard, ed.	<u>Critical Theory Since Plato</u>	REF

SECONDARY SOURCES:***General Introductions to the Poetry of the Victorian Period and its Socio-historical Context:***

Armstrong, Isobel	<u>Language as Living Form in Nineteenth Century Poetry</u>
.	<u>Victorian Poetry: Poetry, Poetics and Politics</u>
Gilmour, Robin	<u>The Victorian Period</u>
Richards, Bernard	<u>English Poetry of the Victorian Period, 1830-90</u>
Herbert Tucker, ed.	<u>A Companion to Victorian Literature and Culture</u>

General Critical Anthologies on Victorian Poetry:

Armstrong, Isobel, ed.	<u>The Major Victorian Poets: Reconsiderations</u>
Armstrong, Isobel, ed.	<u>Women s Poetry, Late Romantic to Late Victorian</u>
Bristow, Joseph, ed.	<u>Victorian Women Poets</u>
Cosslett, Tess, ed.	<u>Victorian Women Poets</u>
Frederic Faverty, ed.	<u>The Victorian Poets</u>
Leighton, Angela, ed.	<u>Victorian Women Poets: a Critical Reader</u>

Critical Anthologies on Individual Poets:**Elizabeth Barrett Browning**

Armstrong, Isobel, ed.	<u>Women s Poetry, Late Romantic to Late Victorian</u>
Bristow, Joseph, ed.	<u>Victorian Women Poets</u>
Cosslett, Tess, ed.	<u>Victorian Women Poets</u>
Leighton, Angela, ed.	<u>Victorian Women Poets: a Critical Reader</u>

Christina Rossetti

Cosslett, Tess, ed.	<u>Victorian Women Poets</u>
Leighton, Angela, ed.	<u>Victorian Women Poets: a Critical Reader</u>

Tennyson

Hunt, John, ed.	<u>Tennyson: In Memoriam</u> (Casebook Series)
Stott, Rebecca, ed.	<u>Tennyson</u> (LCR Series)

Robert Browning

Bloom, Harold, et al., eds.	<u>Twentieth Century Interpretations of Robert Browning</u>
Watson, J. R., ed.	<u>Men and Women and Other Poems</u> (Casebook Series)

Hopkins

Bottrall, Margaret, ed.	<u>Gerard Manley Hopkins: Poems</u> (Casebook Series)
Hartman, Geoffrey, ed.	<u>Hopkins</u> (Twentieth Century Views Series)